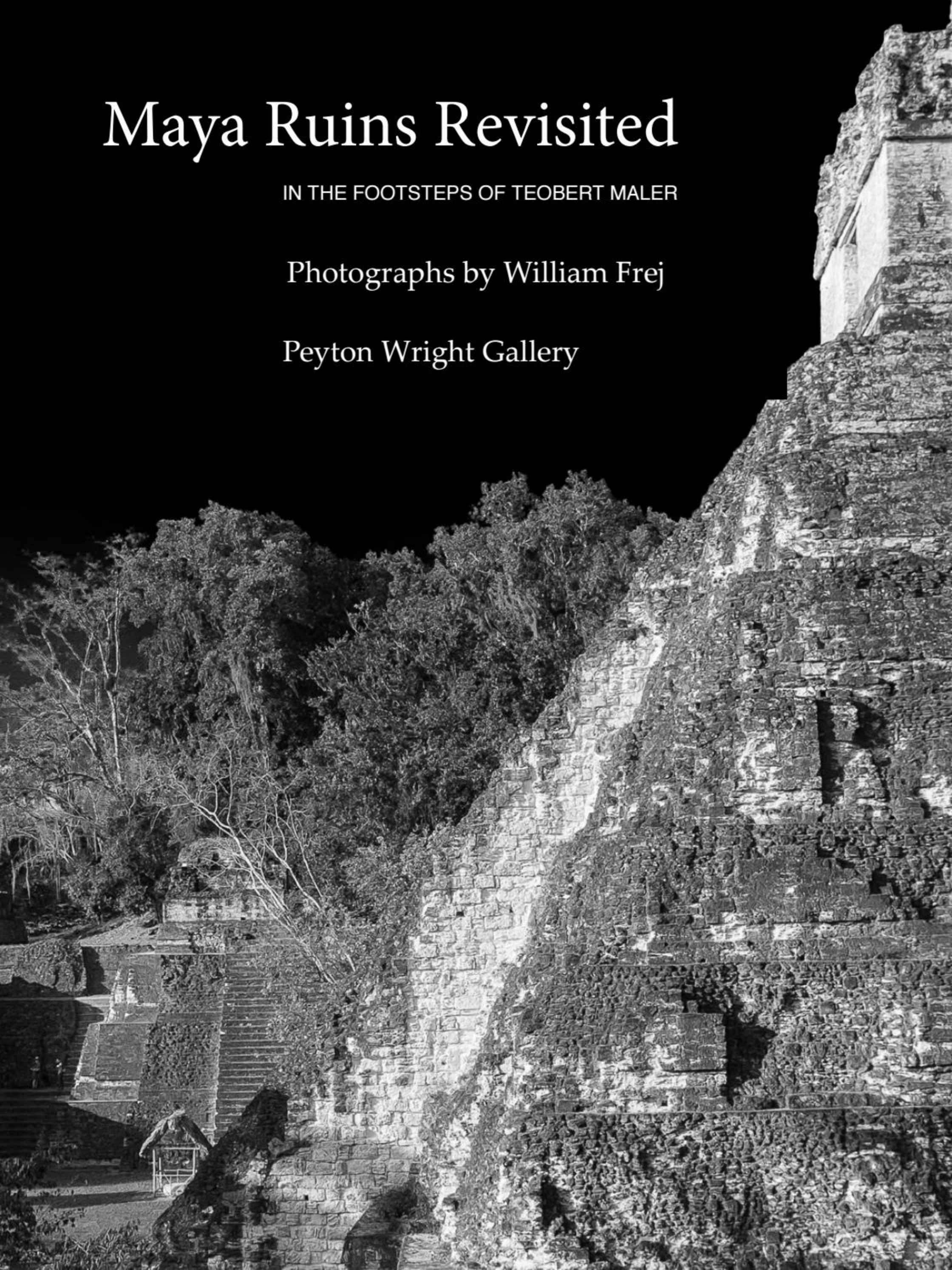
Maya Ruins Revisited

IN THE FOOTSTEPS OF TEOBERT MALER

Photographs by William Frej

Peyton Wright Gallery



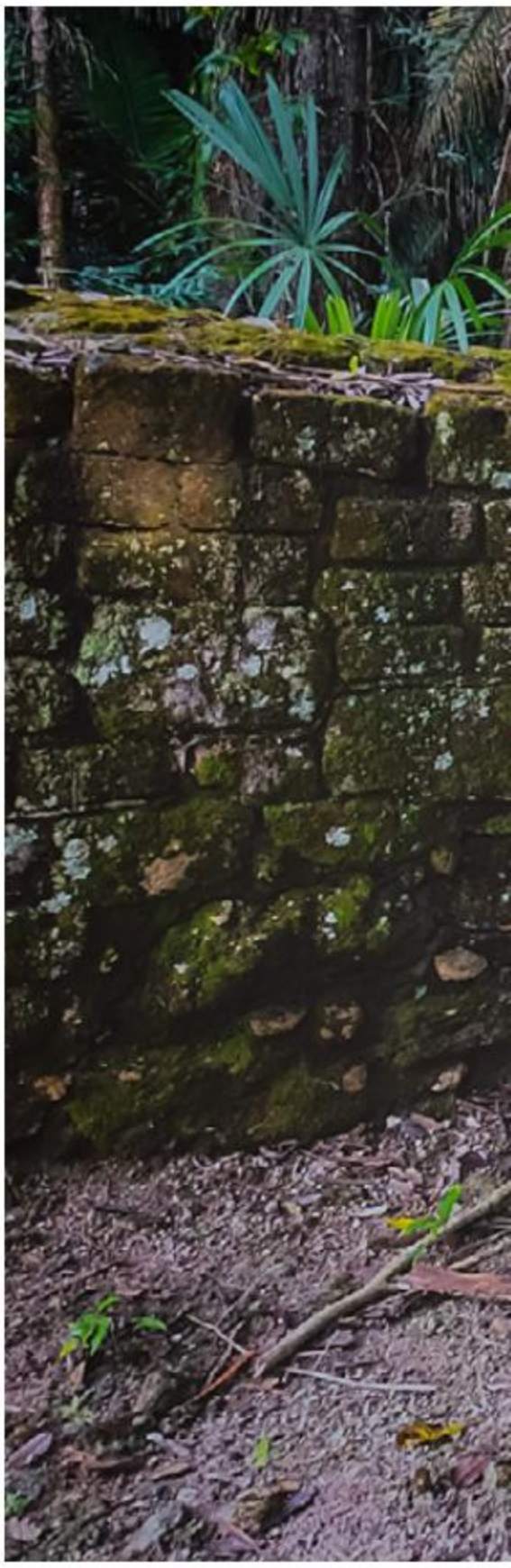
This exhibition accompanies the publication of *Maya Ruins Revisited: In the Footsteps of Teobert Maler*, a stunning, substantial volume that documents William Frej's forty-five year search for remote Maya sites primarily in Guatemala and Mexico, inspired in large part by his discovery of the work of German-Austrian explorer Teobert Maler, who photographed them in the late nineteenth and early twentieth centuries. Many of Frej's magnificent photographs are juxtaposed here with historic photographs taken by Maler, and reveal the changes in the landscape that have occurred in the intervening century. This unique pairing of archival material with current imagery of the same locations will be a significant addition to the literature on this ancient civilization that continues to captivate scholars and general readers alike. The book provides extended captions for all of the photographs, including their historical context in relation to Maler's images, which are archived at the Peabody Museum of Archaeology and Ethnology at Harvard University, the Ibero-American Institute in Berlin, Brigham Young University, the University of New Mexico, and the Getty Museum in Los Angeles.

Essays in this 292-page volume include: William Frej, Introduction; Tomas Gallareta, Preface; Stephan Merk and Alma Durán-Merk, Teobert Maler: Documenting Maya Culture, providing a biographical sketch of German/Austrian explorer and photographer Teobert Maler; Jeremy A. Sabloff, The Ancient Maya and Their Cities, providing essential background on the Maya and their built environment; and Khristaan D. Villela, Picturing the Ancient Maya: Photography of William Frej, addressing the historic role of photography as a tool for documenting and presenting the history of significant Maya sites. Extended captions for all of the photographs were researched and written by Anne B. Frej.

Maya Ruins Revisited offers an engaging and stimulating visual journey to many remote and seldom-seen Maya sites, and also will serve as valuable documentation of places that are rapidly being overcome by forces of nature and man.

Maya Ruins Revisited is available from University of Oklahoma Press

William Frej's fine art photography documents over 40 years of walking within the mountains of Afghanistan, India, Nepal, and Tibet, and through the jungles of Cambodia, Guatemala and Mexico. The photography captures both the stunning high peaks and remote mountain ranges of Asia, as well as the living cultures and religious ceremonies in the faraway regions of the Great Himalayan Range, the Ghats of Varanasi, India, rituals in Guatemala and Mexico, and the stone monuments of Cambodia's Khmer. Frej's transcendent photography will transport the viewer to these places of mountain grandeur and still vibrant religious practice. Frej and his wife Anne first visited Nepal in 1981 on a month-long trek around Manaslu, the eighth highest peak in the world. Inspired by the practice of Tibetan Buddhism they encountered in remote mountain villages, this trek led to a lifelong quest, documenting both the world's highest peaks, as well as the resilient people living throughout the roof of the world. They returned to Nepal in 1982, and in 1985, they took a two-year sabbatical walking to the base camps of the world's highest peaks. Starting in the mountains of northern Pakistan, bordering Afghanistan's Wakhan Corridor, the Frej's walked over 3,000 miles on their personal pilgrimage through Pakistan, India, Nepal and Tibet.



Throughout this sojourn, Asia's highest peaks and their outposts of remote civilizations and religions provided a wealth of subject matter for photography, documenting peaks, people and ceremonies seen by only a few. Their quest continued over next three decades, until the present, returning to the Himalayas many times, living in Central Asia and Afghanistan, and documenting not only mountains, but ancient religious ceremonies that still define a way of life for Asia's Hindu, Bon and Buddhist peoples. Frej's most recent June of 2018 visit to the Indian Himalaya retraced the steps of India's devout holy men, the Sadhus, to Gaumukh glacier, the source of the holy Ganges, and continued through Ladakh, visiting 24 remote monasteries and participating in ceremonies at Lamayuru and Hemis Monasteries.

Frej has also spent considerable time the past five years documenting both the religious rites of Mexico's indigenous communities and the contemporary Maya, and the ancient cities their fore-bearers so skillfully created over a millennium ago. His images of Semana Santa, Dia de los Muertos and the Feast Day of San Ildefonso transport us to a place that imbues strong transformational power.

William Frej began his career as an architect and later served as an international development specialist, living in Nepal, India, Indonesia, Poland, Kazakhstan, and Afghanistan over a period of 27 years. Always with his camera at his side, he has been photographing indigenous people and their environments for over 40 years, documenting the changing lifestyles and architec
was featured at Galeria La Eskalera in Merida, Mexico. It included recent black and white and color photography from Afgh
which opened June 2015 at the Museum of Spanish Colonial Arts in Santa Fe, New Mexico, titled Tradicion, Devocion Y Vi
Mexico was exhibited October-December 2015 in a one- person show at Peters Projects Gallery in Santa Fe, New Mexico.
Pilgrimage through Two Centuries, in 2017. He was selected to participate in an exhibition titled Faith in New Mexico at Ed
Photographs at Santa Fe's Museum of Spanish Colonial Art. Peyton Wright Gallery in Santa Fe, New Mexico, has mounted t
remote, off-the-grid Mayan ruins in 2016, and Ancient Kingdoms, Hidden Realms, an exhibition highlighting the Mayan an
and Mexico.

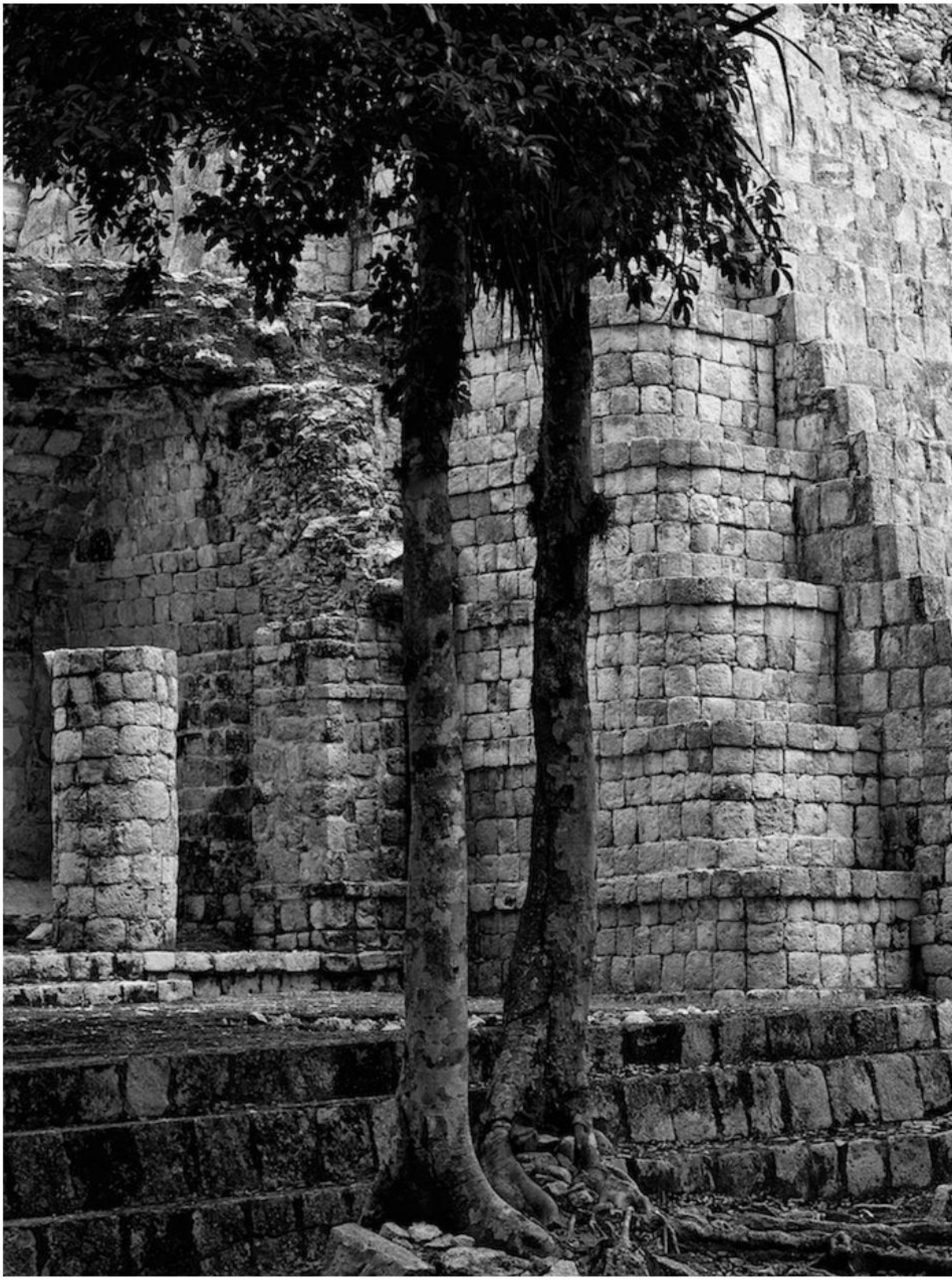
Mr. Frej's photographs were also featured in one-person exhibitions, The Nomads of Kyrgyzstan, in Almaty, Kazakhstan in
Taninbar to Tibet was featured in a one-person show at the Duta Fine Arts Museum and Gallery in Jakarta, Indonesia in 199
Francisco Arts Festival in 1976 and 1977. His photographs of Peru received purchase awards from the San Francisco Arts Co

His photographs of the Himalaya, India and Africa were featured in the Edwin Bernbaum book, Sacred Mountains of the Wor
a fine art photography book on Maya ruins and an early Maya explorer and photographer, Teobert Maler. And, over the past t
photographic work is represented in numerous public and private collections throughout the United States, Europe and Asia

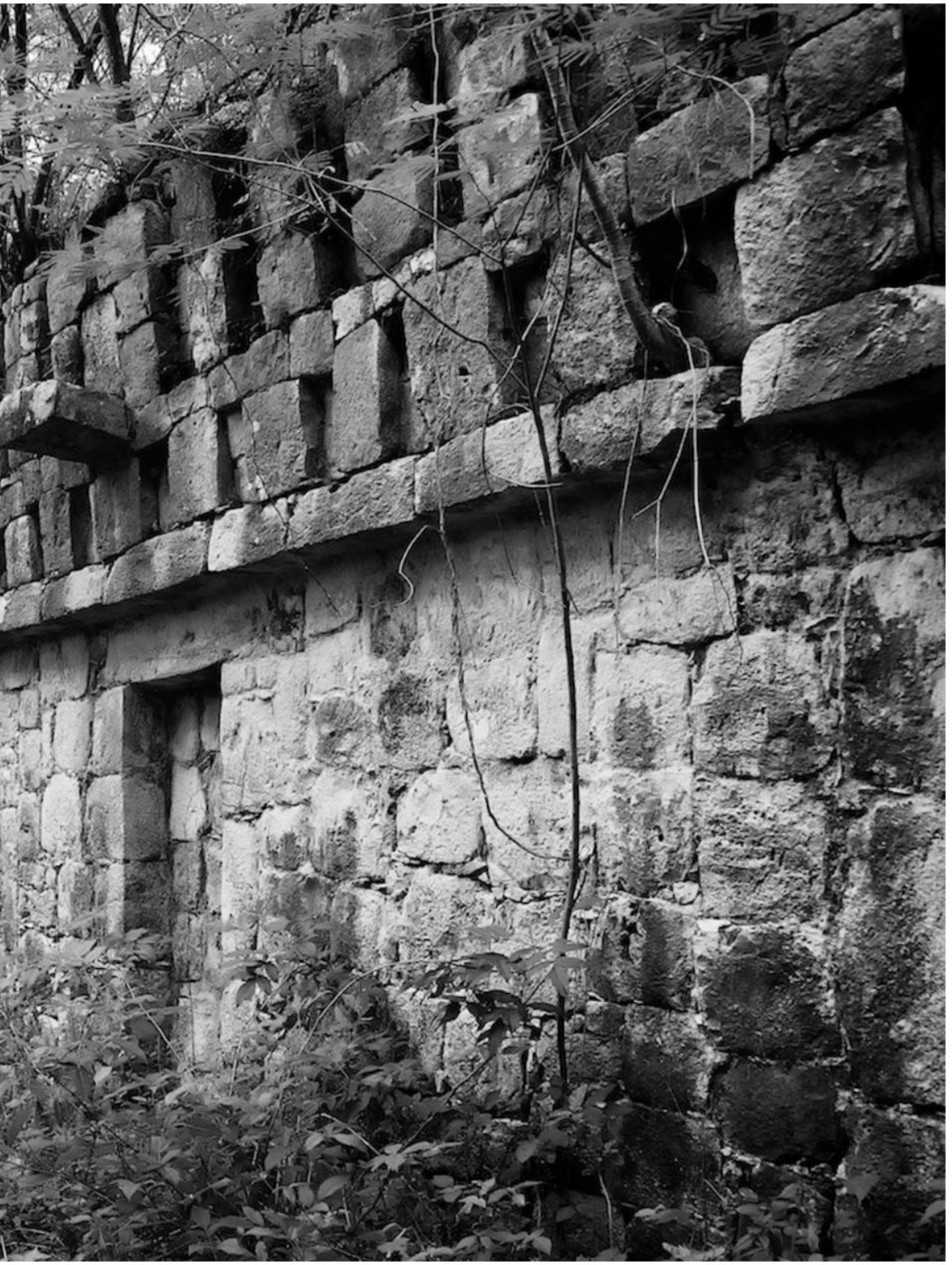
cture of many of the world's unique and ancient cultures. In 2014, his one-person photographic exhibition Enduring Cultures
anistan, Upper Mustang, Nepal, and San Agustin Etla, Oaxaca, Mexico. His photography was featured in a major exhibition
ida: 80 years of Black and White Photography in New Mexico and Mexico. His photography on Day of the Dead in Oaxaca,
A number of his photographs were exhibited at the Museum of Spanish Colonial Art in their exhibition titled Chimayó: A
litions One Gallery in Santa Fe. Several of his photographs were included in the 2017 exhibition Mirror Mirror: Frida Kahlo
three major exhibitions, The Maya, Photography by William Frej, of 32 large-scale, black and white photographs of Mexico's
d Khmer kingdoms, in 2017, and in 2018 Sacred Sites and Ceremonies, featuring photographs of sacred sites in India, Nepal,

2008 and Himalayan Pilgrimage, at the Museum of Asia and the Pacific in Warsaw, Poland in 1998. His photographic work
91. Mr. Frej's other exhibitions include the Tucson Art Center in 1972, The Eye Gallery in San Francisco in 1977, and the San
mmission and the San Francisco Arts Festival in the 1970s.

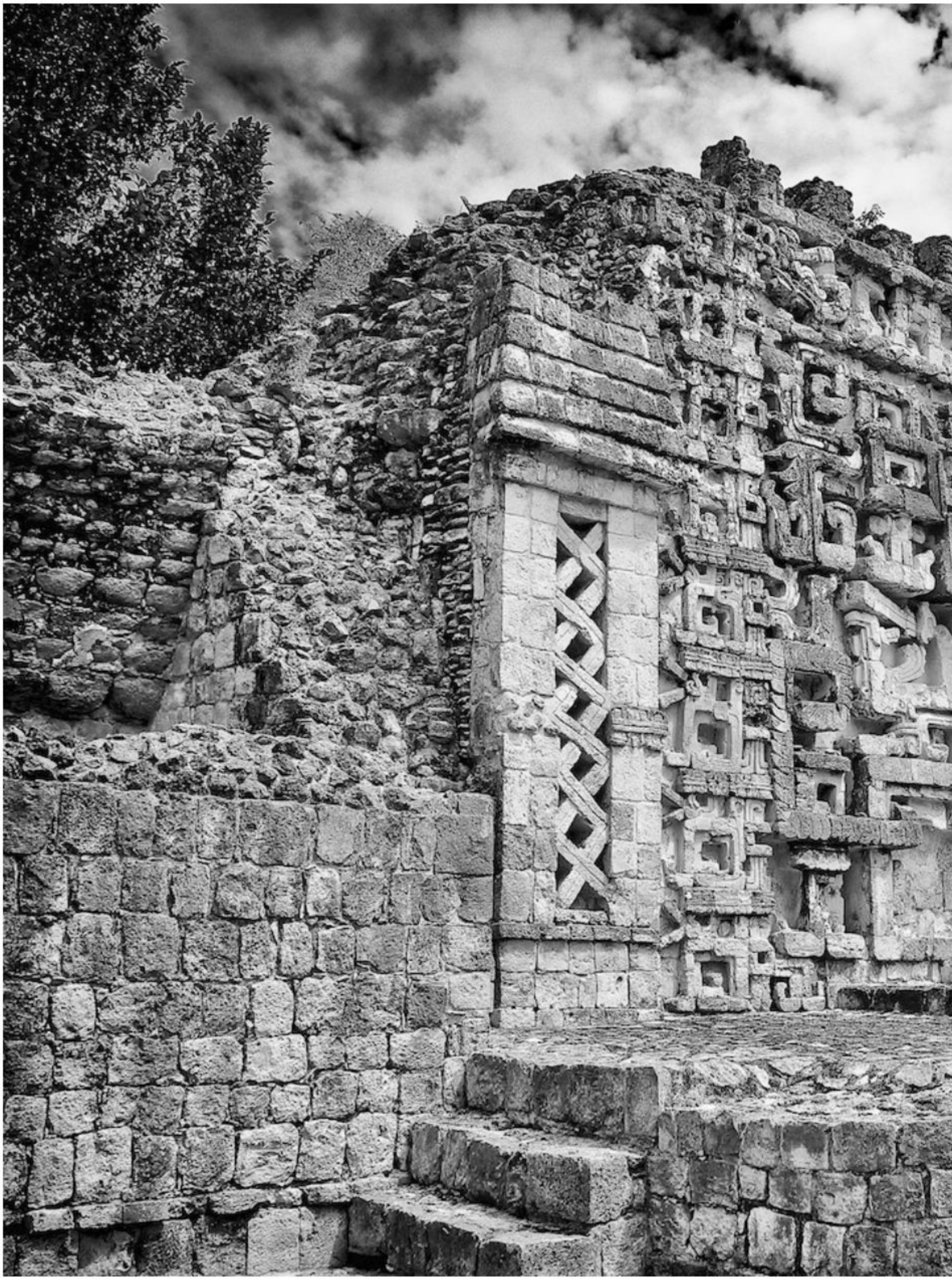
ld, and his photographs of India's Tilwara camel fair were highlighted in Adventure Travel Magazine. He is currently finalizing
three years, he has led photography expeditions to remote Maya sites in southern Mexico, Guatemala and Honduras Mr. Frej's
. He is represented by Peyton Wright Gallery in Santa Fe, New Mexico.



Santa Rosa Xtompak, Campeche, Mexico, 2015
20 x 30 inches
Archival chromogenic silver halide print

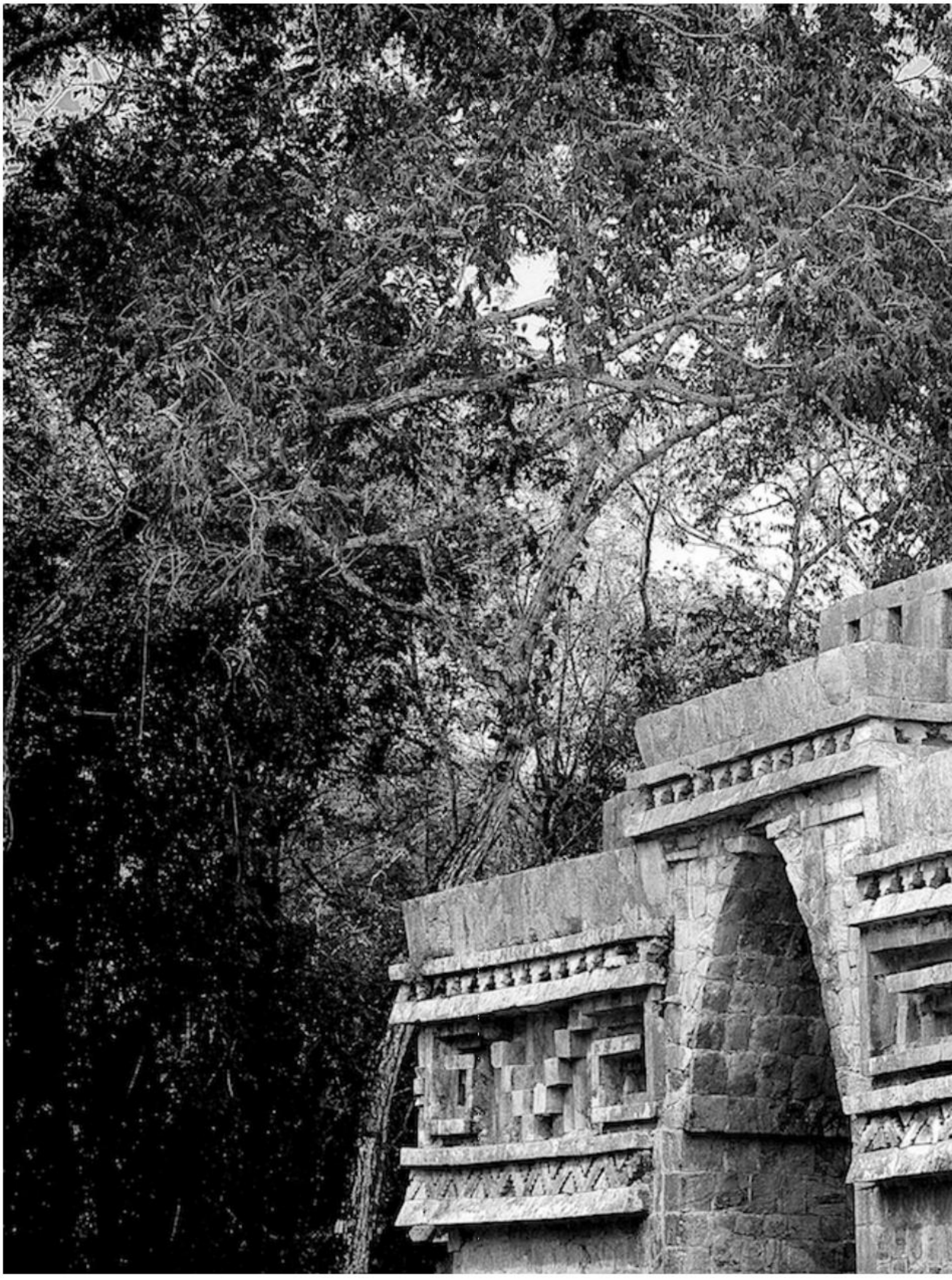


Balche, Yucatan, Mexico, 2015
20 x 30 inches
Archival chromogenic silver halide print

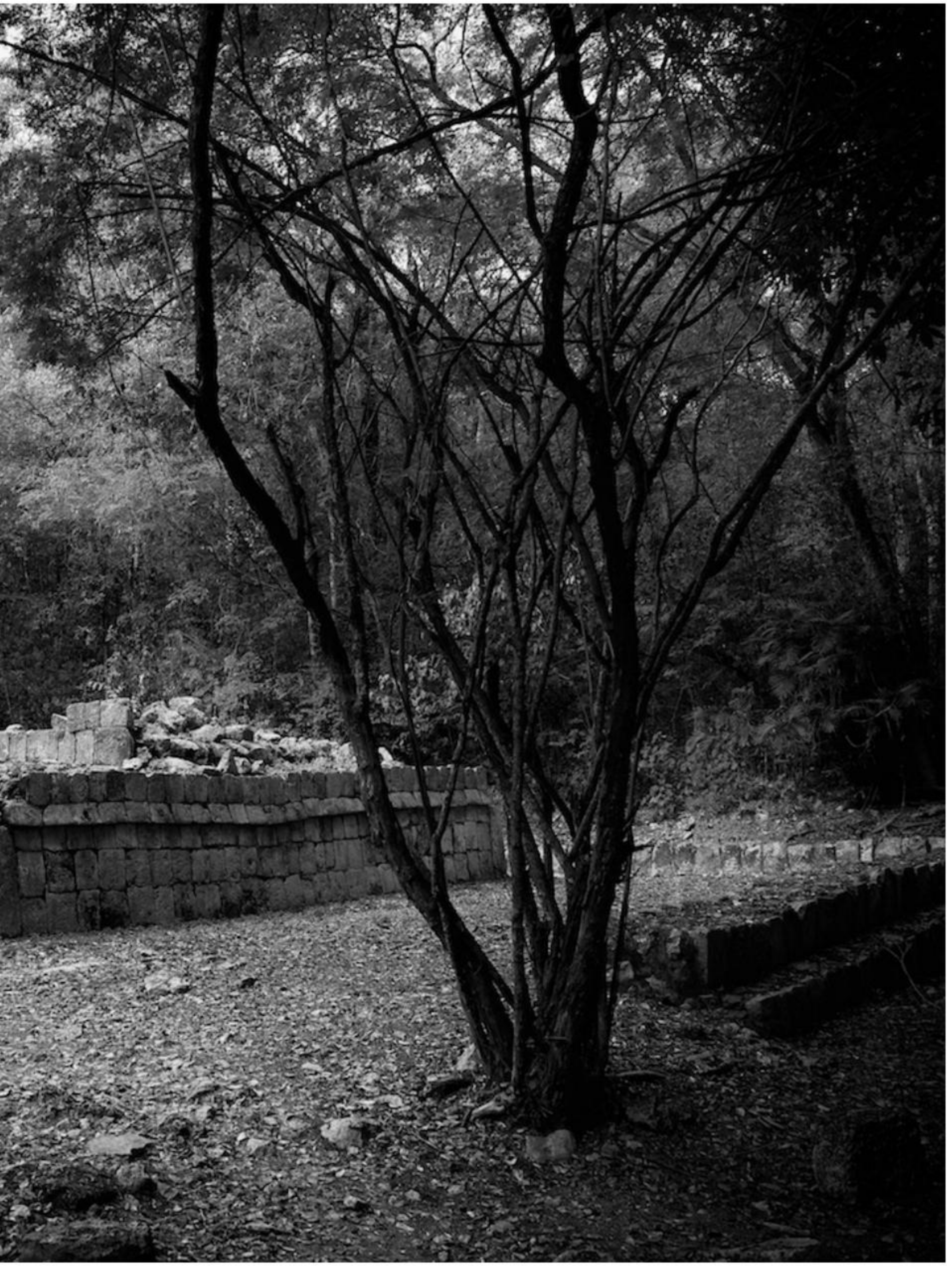


Hochob, Campeche, Mexico, 2016
20 x 30 inches
Archival chromogenic silver halide print

Yaxchilan, Chiapas, Mexico, 2017
Archival chromogenic silver halide print
40 x 60 inches



Labna, Yucatan, Mexico, 2015
Archival chromogenic silver halide print
20 x 30 inches

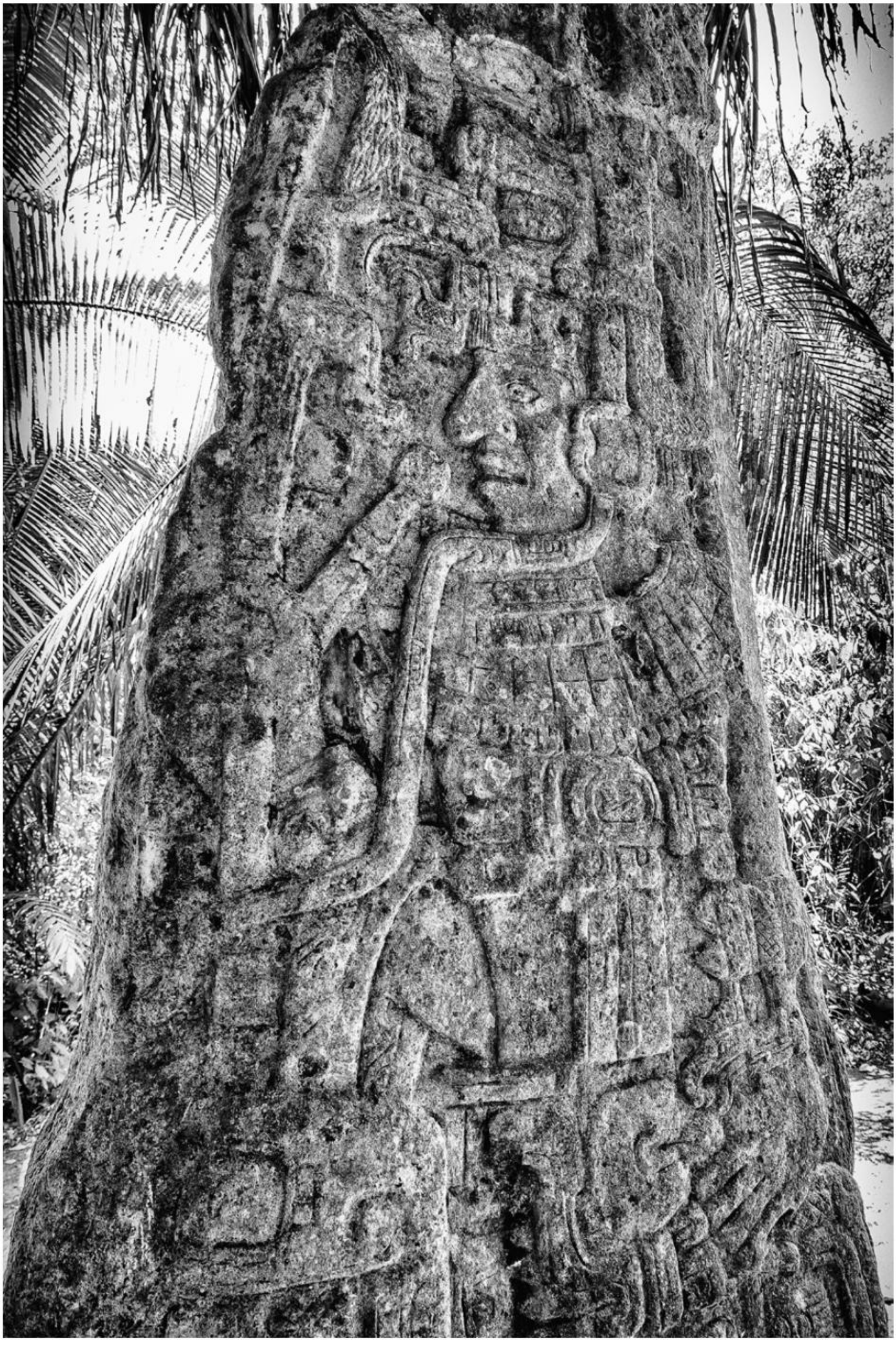


Edzna, Campeche, Mexico, 2015
Archival chromogenic silver halide print
20 x 30 inches

Tikal Temple V, Peten, Guatemala, 2017
Archival chromogenic silver halide print
60 x 40 inches

Labna, Yucatan, Mexico 2015
Archival chromogenic silver halide print
20 x 30 inches

Stela, Seibel, Peten, Guatemala, 2016
Archival chromogenic silver halide print
60 x 40 inches

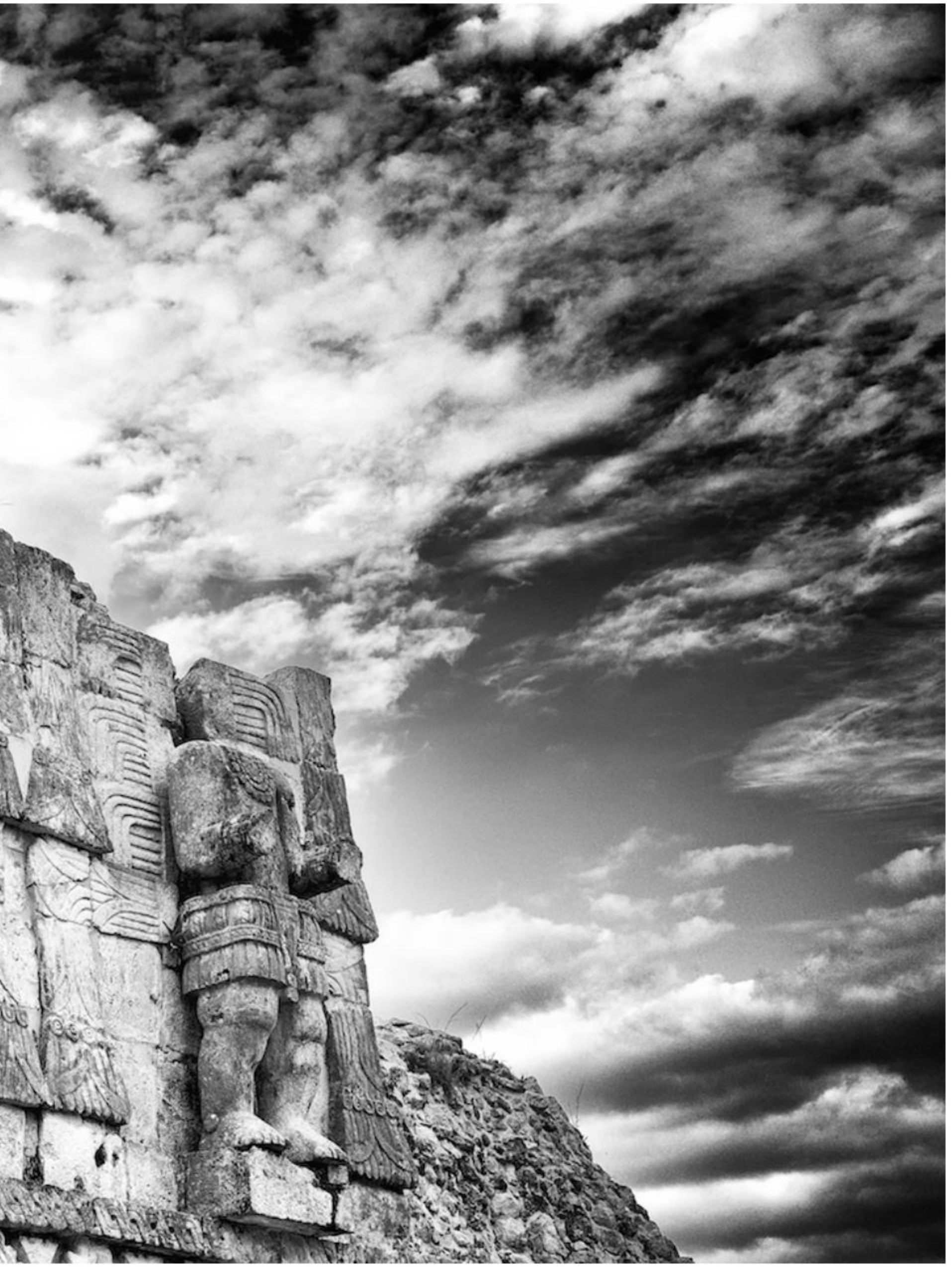


Chicanna, Campeche, Mexico, 2016
Archival chromogenic silver halide print
30 x 20 inches

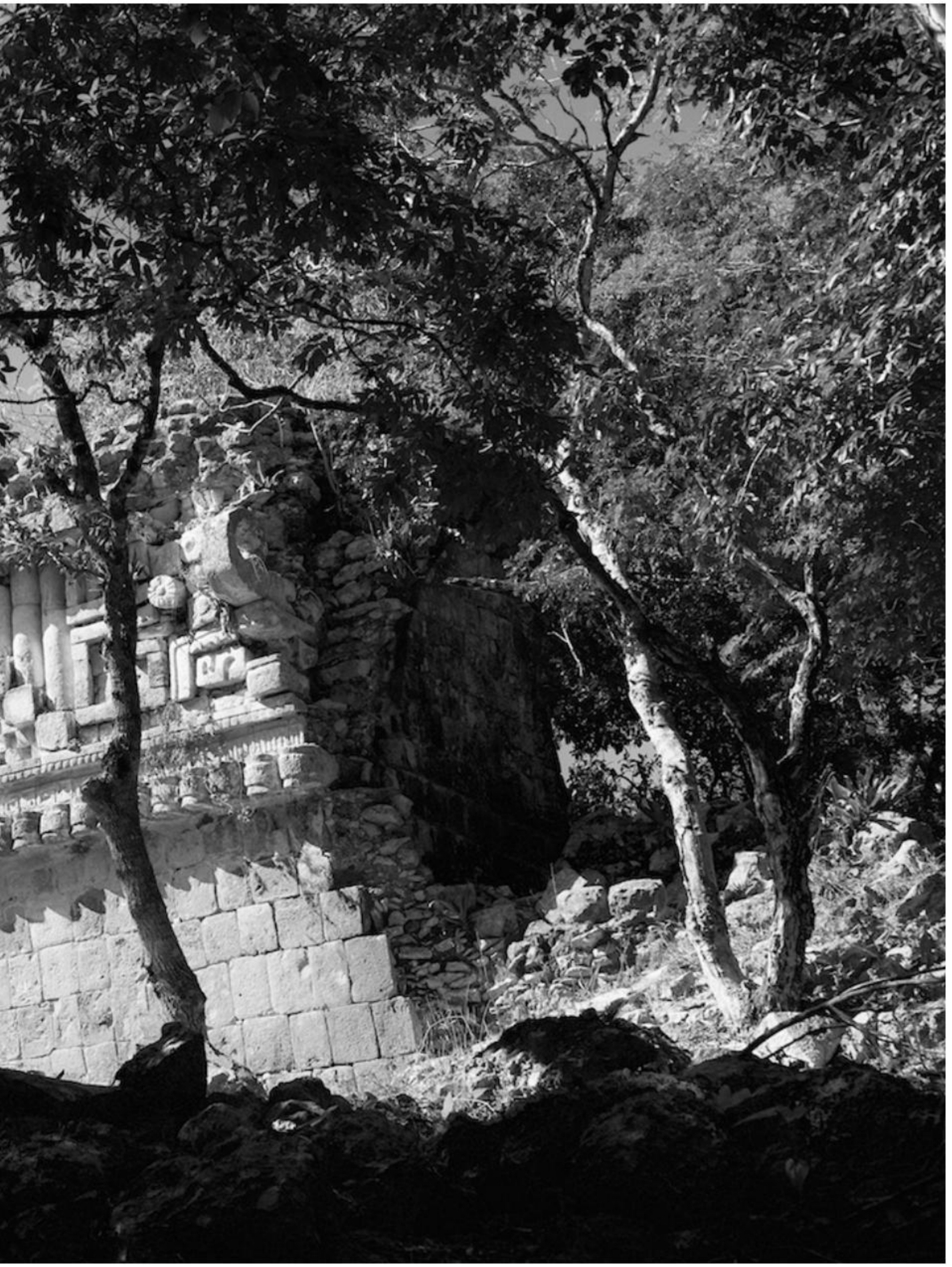
Labna, Yucatan, Mexico, 2016
Archival chromogenic silver halide print
30 x 45 inches

Tikal Temple I, Peten, Guatemala, 2016
Archival chromogenic silver halide print
60 x 40 inches

Xkichmook, Yucatan, Mexico, 2014
Archival chromogenic silver halide print
20 x 30 inches



Kabah, Yucatan, Mexico, 2014
Archival chromogenic silver halide print
20 x 30 inches

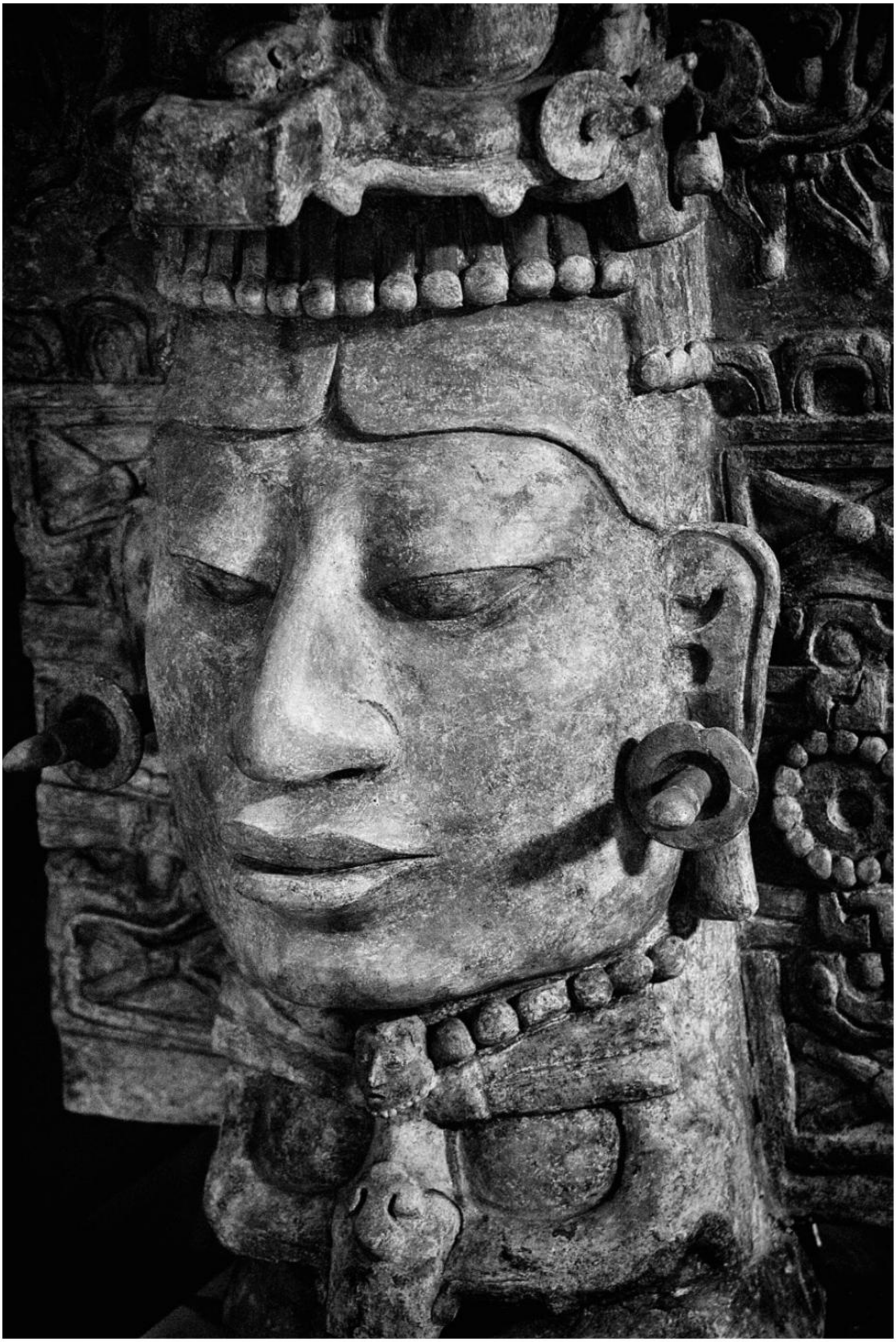


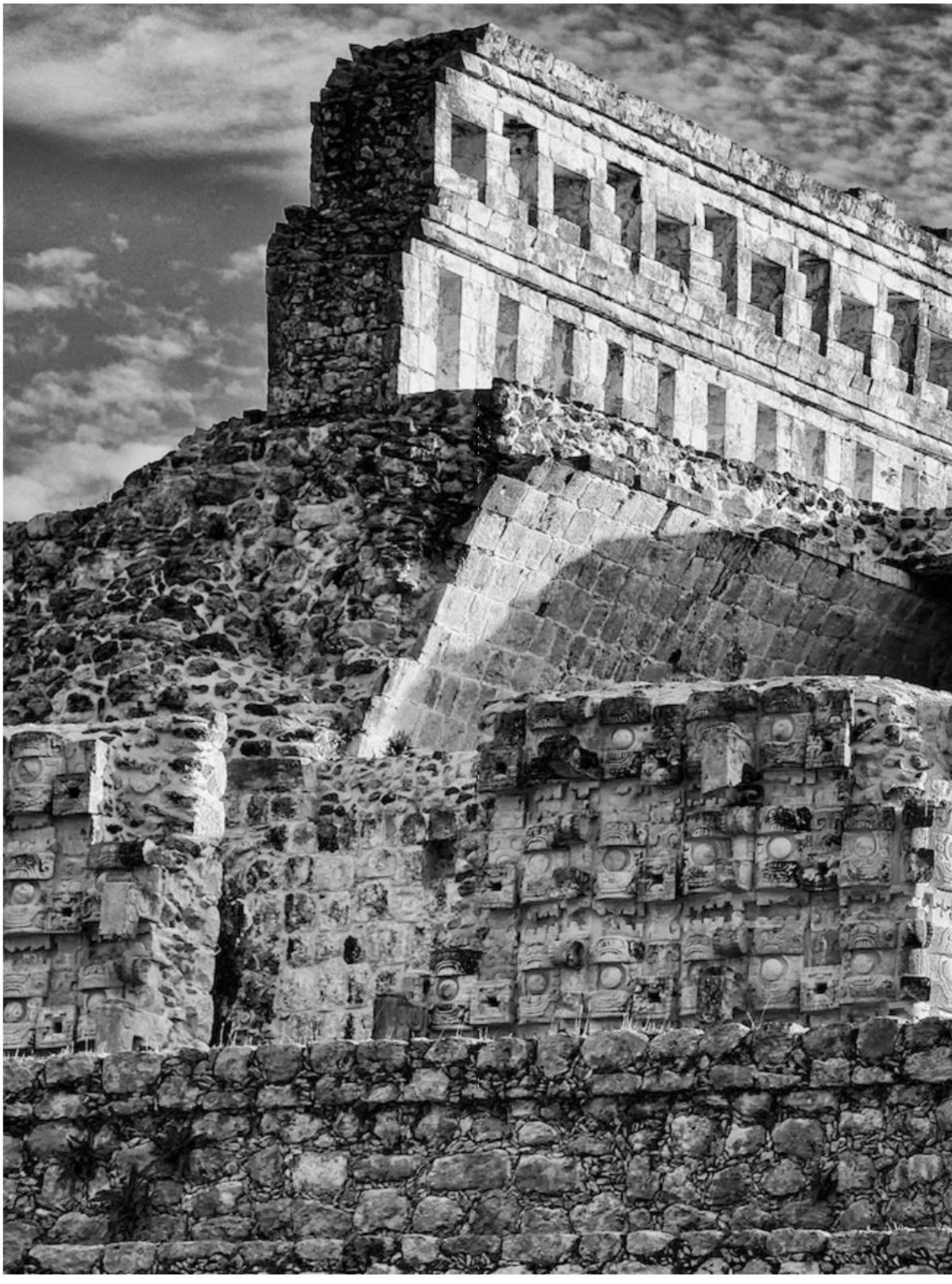
Sabacche, Yucatan, Mexico, 2014
Archival chromogenic silver halide print
20 x 30 inches

Edzna, Campeche, Mexico, 2016
Archival chromogenic silver halide print
30 x 45 inches

Stela, Yaxchilan, Chiapas, Mexico, 2015
Archival chromogenic silver halide print
45 x 30 inches

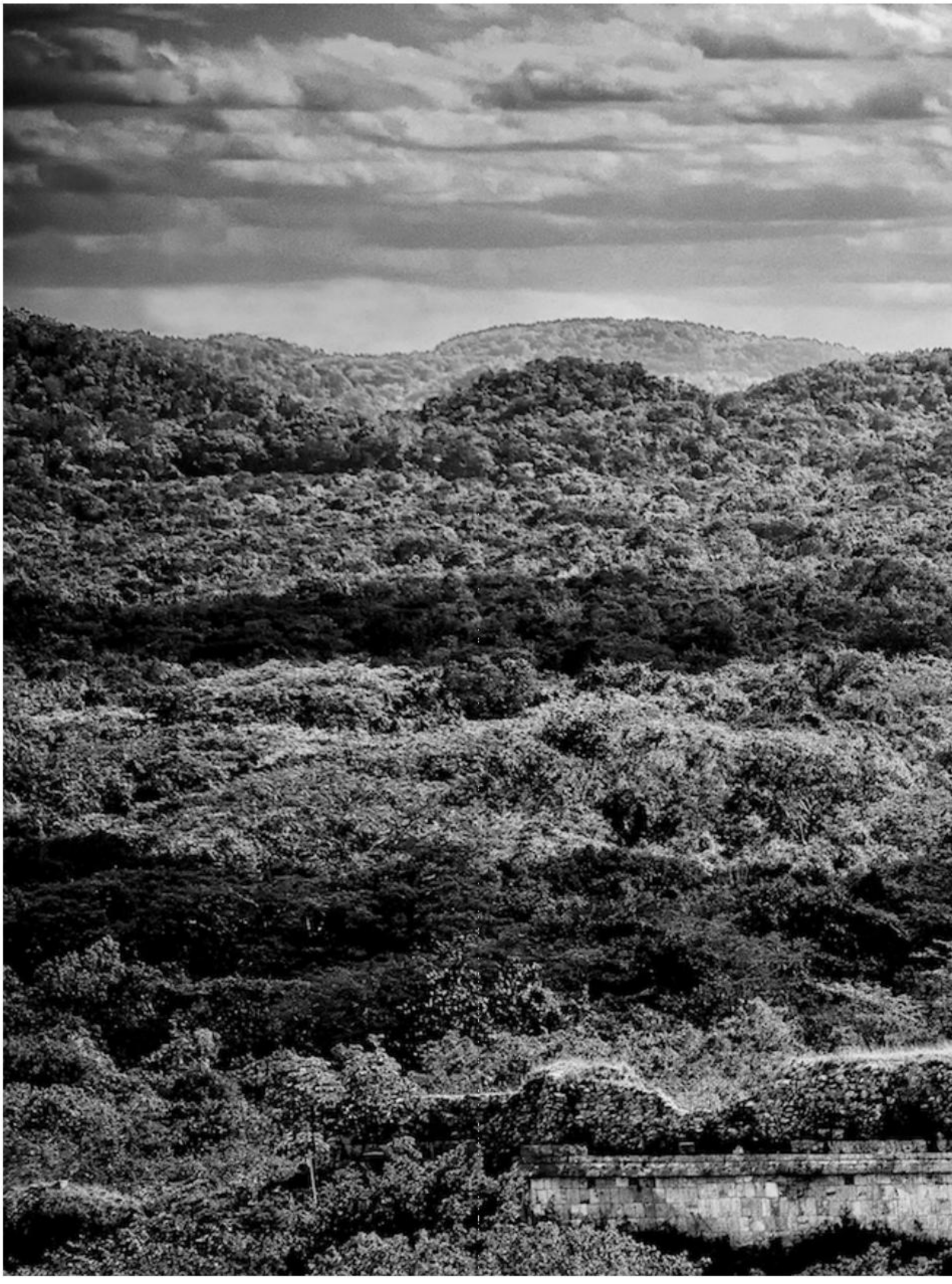
Palenque, Chiapas, Mexico, 2015
Archival chromogenic silver halide print
45 x 30 inches



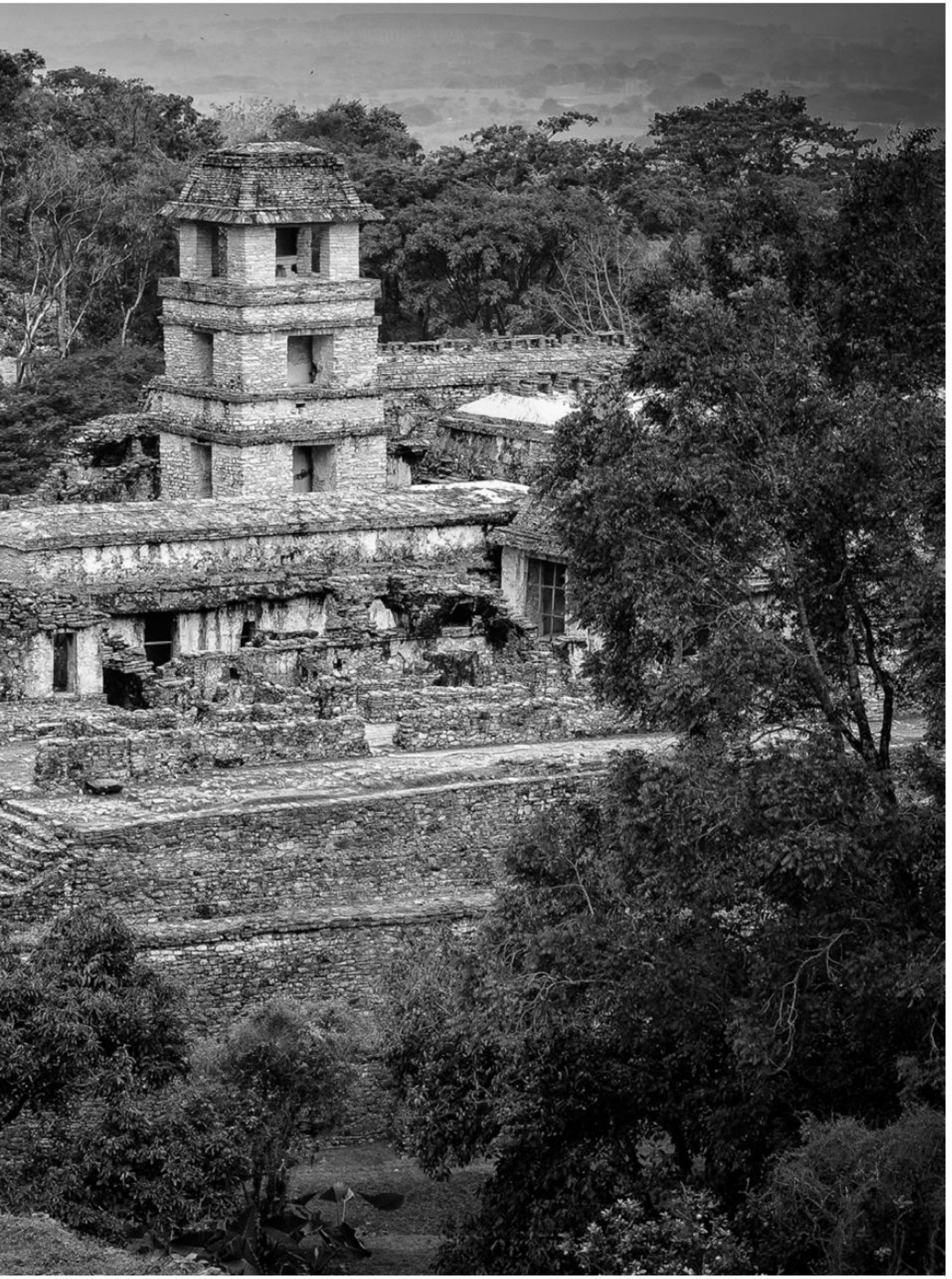


Kabah, Yucatan, Mexico, 2016
Archival chromogenic silver halide print
30 x 45 inches

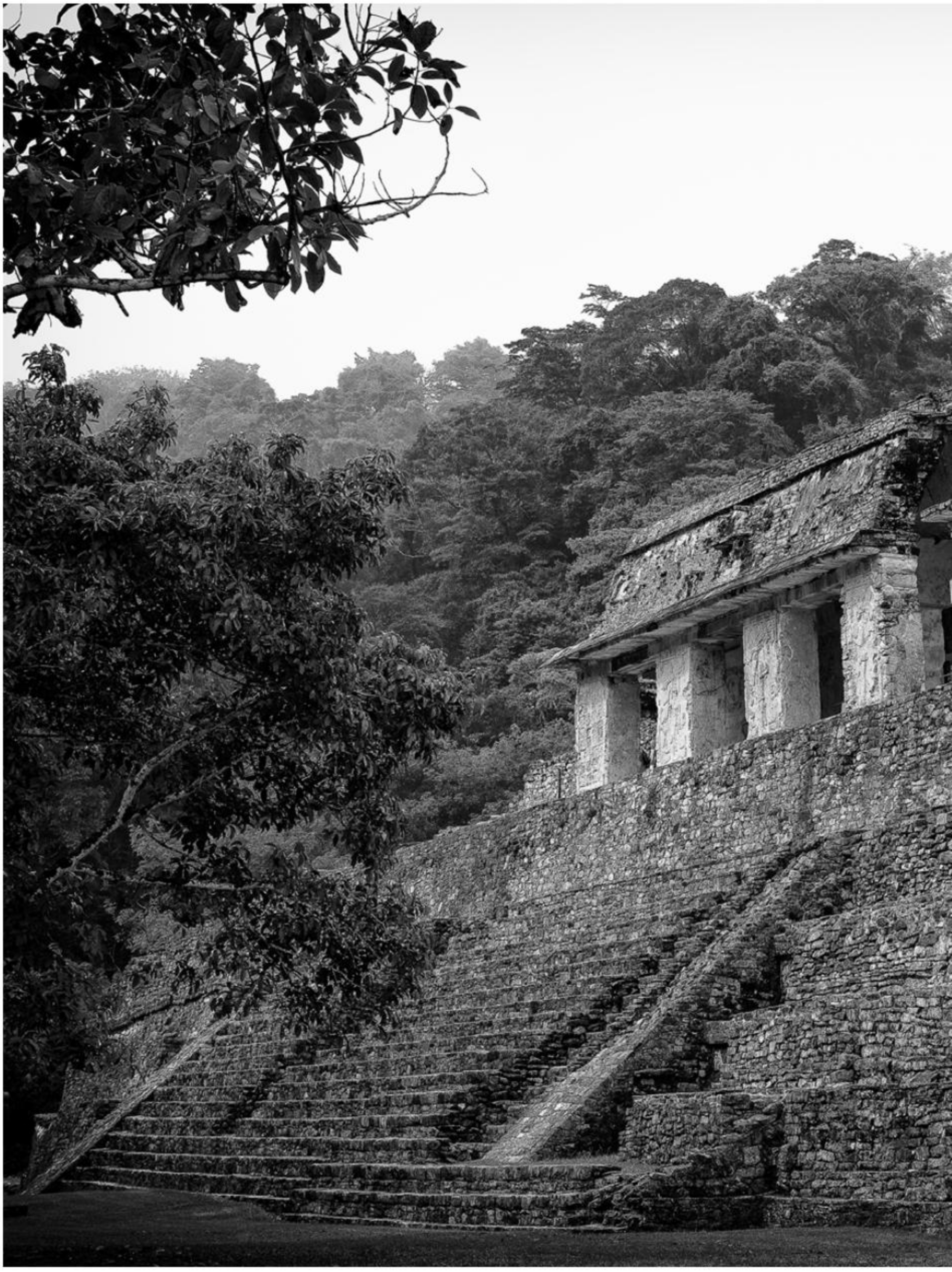
Pixoy, Campeche, Mexico, 2016
Archival chromogenic silver halide print
30 x 45 inches



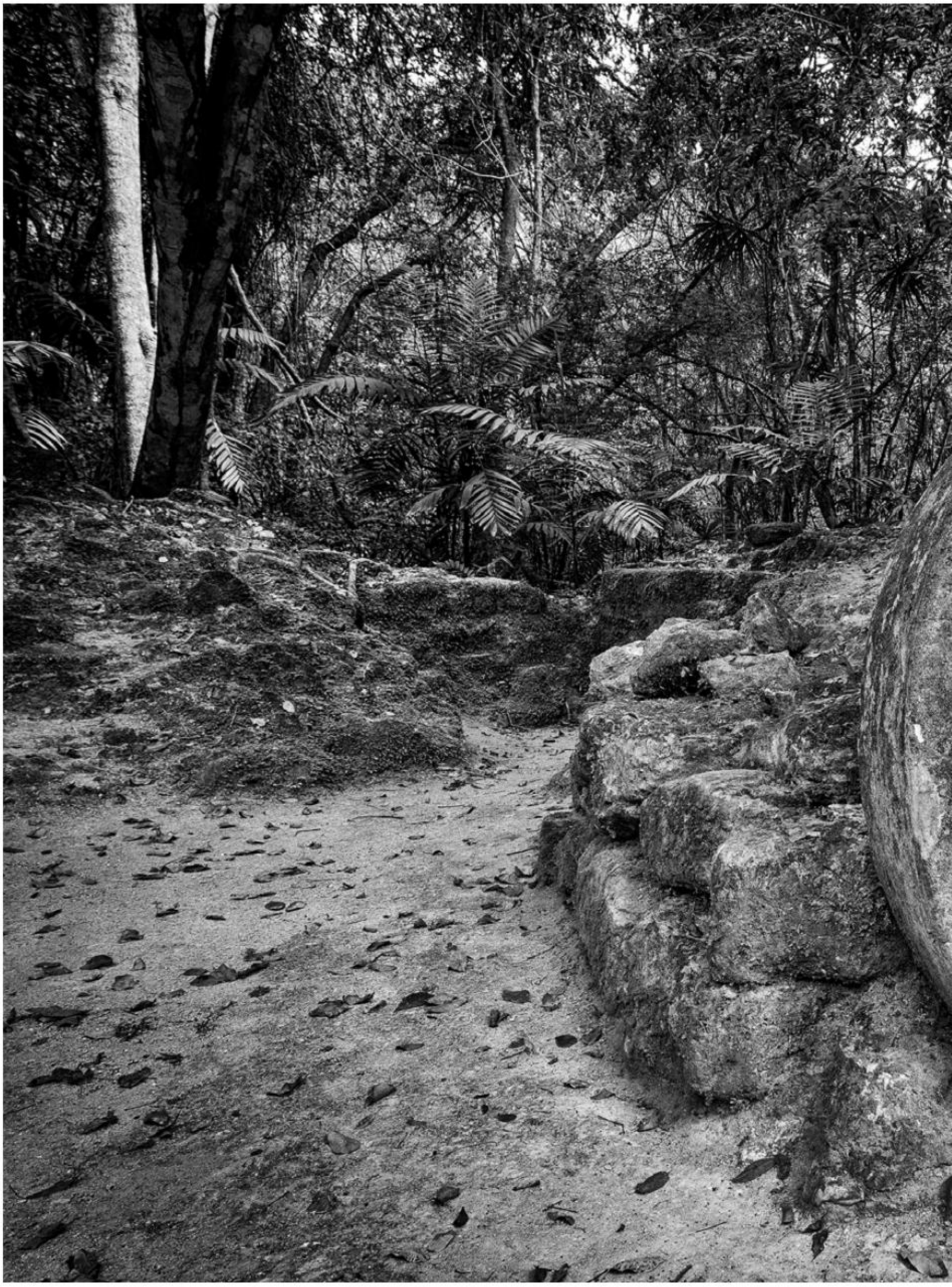
Sayil Sur, Yucatan, Mexico, 2016
Archival chromogenic silver halide print
20 x 30 inches



Palenque, Chiapas, Mexico, 2017
Archival chromogenic silver halide print
20 x 30 inches



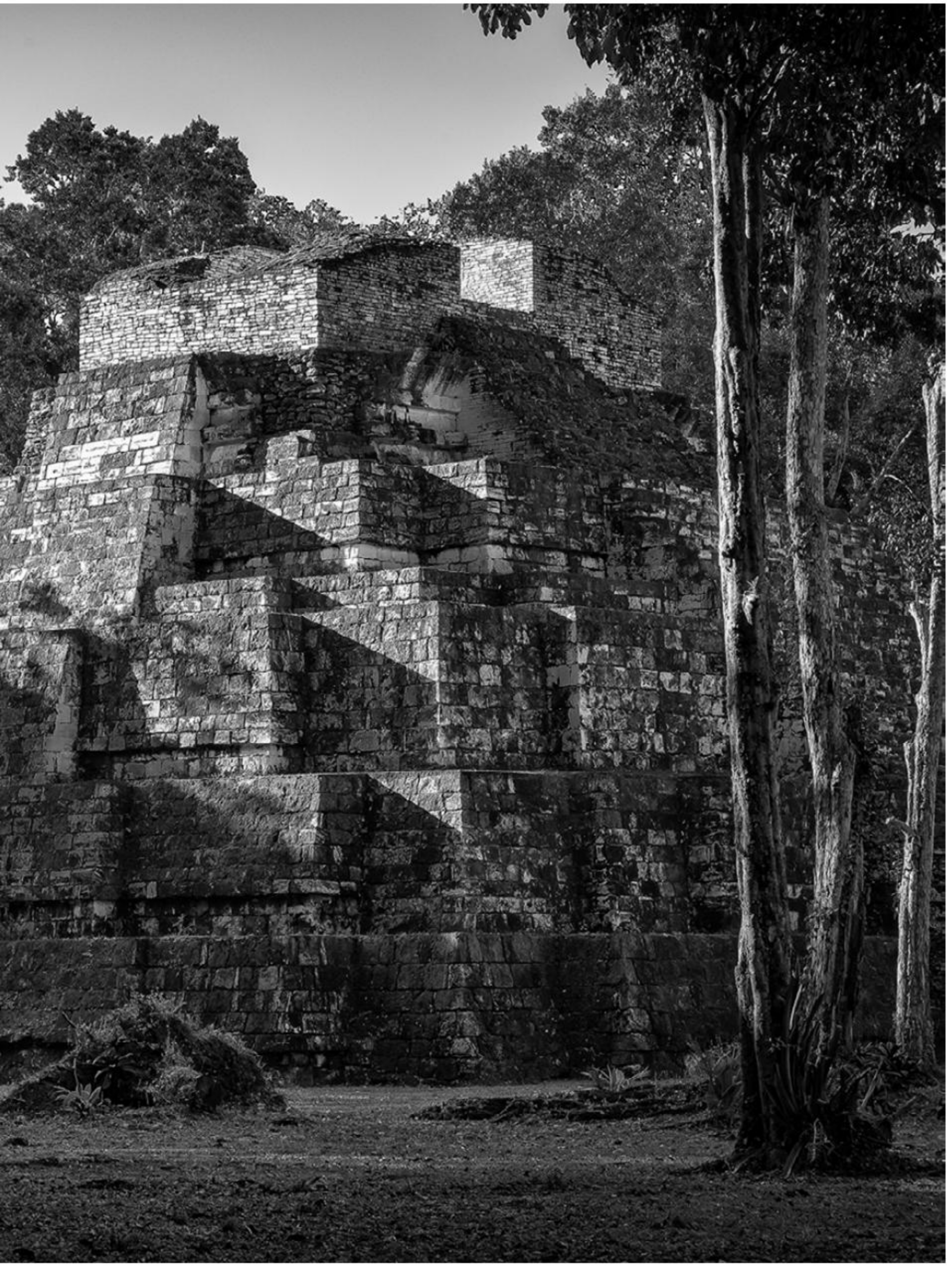
Palenque, Chiapas, Mexico, 2017
Archival chromogenic silver halide print
20 x 30 inches



Tikal, Peten, Guatemala, 2017
Archival chromogenic silver halide print
30 x 45 inches

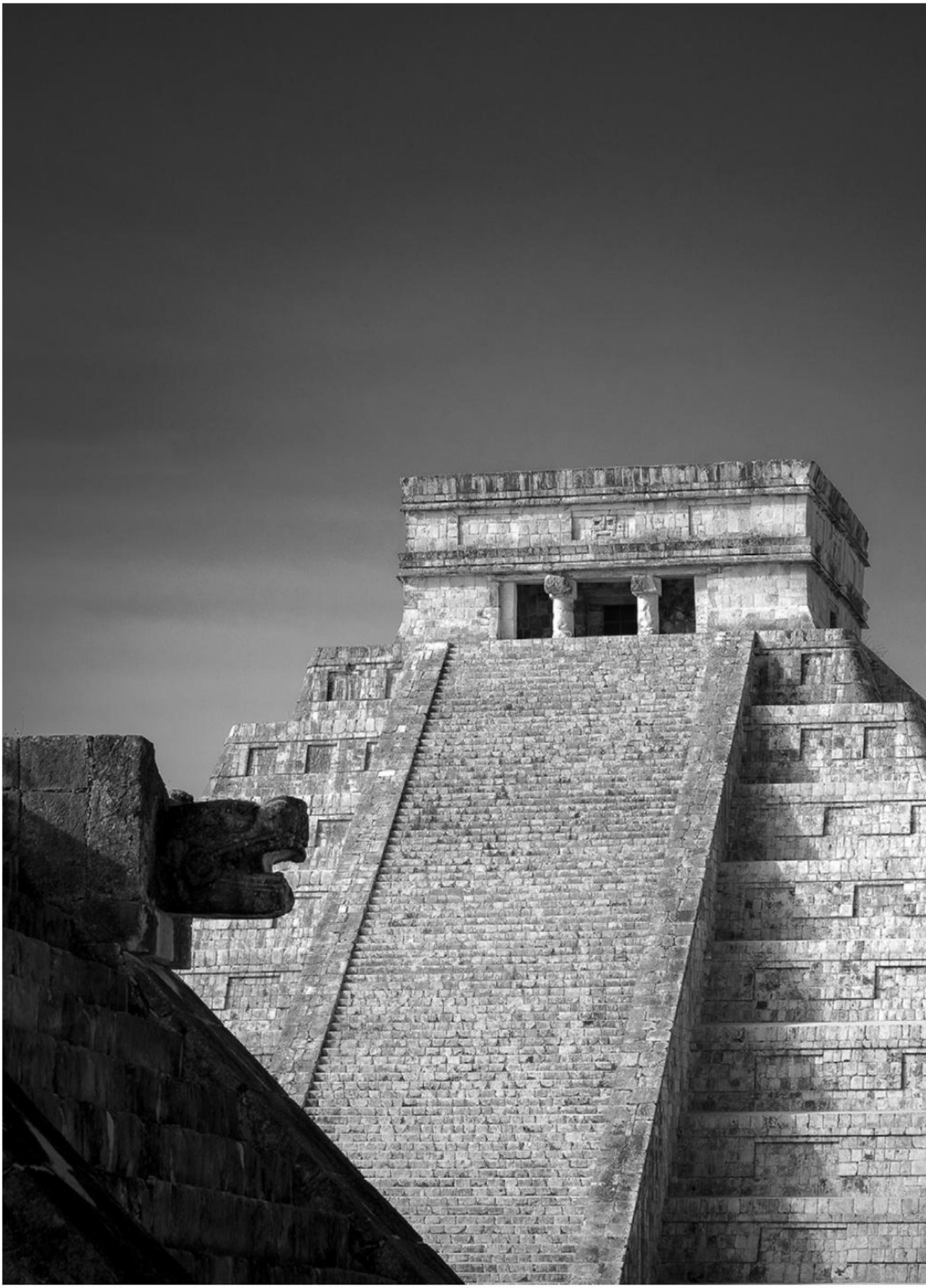
Mayapan, Yucatan, Mexico, 2016
Archival chromogenic silver halide print
20 x 30 inches

Chunyaxnic, Campeche, Mexico, 2016
Archival chromogenic silver halide print
20 x 30 inches



Yaxha, Peten, Guatemala, Pyramid, Maler Group 2018
Archival pigment print
18 x 28 inches

Temple of the Inscriptions, Palenque, Chiapas, Mexico 2017
Archival pigment print
18 x 28 inches



El Castillo, Chichen Itza, Yucatan, Mexico 2017
Archival pigment print
29.5 x 29.5 inches

Pyramid of the Magician,
Uxmal, Yucatan, Mexico 2018
Archival pigment print
29.5 x 29.5 inches

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